

Spring 1-15-2012

# ENG 5006-001: Virginia Woolf and Feminism

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Eng. 5006: Virginia Woolf and Feminism  
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 Office CH3755

Spring 2012

Office hours: M 3-4; Tu 2-3; W 10-12

**Goals:** First of all, I hope we will all deepen our understanding of Woolf's work. This means reading each novel carefully, thinking about authorial choices like narrative method, characterization, style, imagery, plot and structure. We'll also read each novel in response to its historical moment: events like the suffrage movement, World War I, the movement for Indian independence, the obscenity trial of Radclyffe Hall's *Well of Loneliness*, the rise of fascism. In the process, we'll be placing Woolf in the context of modern British literature and history, so another goal is to deepen our understanding of the period between 1900 and 1945. But the course's emphasis will be on Woolf in the context of feminism. I'll be asking you to seek out articles that respond to Woolf as a feminist writer, and/or read her from a feminist perspective, always keeping mind the many other factors that intersect with gendered identity, such as class, race, ethnicity, sexuality, etc. Woolf's stature shot up in the 1970s, in large part as a result of feminist literary critics who insisted she be read not as a high priestess of aestheticism, but as a committed feminist. Since then readings of Woolf have shifted with the tides of feminist literary criticism: from "American" to "French" feminism, to lesbian and queer and trauma theory, to modernity studies. My final goal, then, is to deepen our understanding of feminist literary criticism and theory and to complicate (as Woolf, I think, asks us to) our understanding of gender and sexuality.

**Policies:** English Department statement on plagiarism:

Any teacher who discovers an act of plagiarism--"The appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (Random House Dictionary of the English Language) --has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of NC for the course, and to report the incident to the Judicial Affairs Office.

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**Grades:** 20% participation

30% paper (proposal, annotated bibliography, and completed essay [10-15 pp])

30% talking points

20% presentations

**Requirements:** The most basic requirement is that you do the reading carefully and come to class ready to talk, ask questions, and argue. Don't be afraid to disagree with each other; just come prepared to back up your view with textual citations. It's crucial that you annotate as you read: use post-it notes, take copious notes, or buy your books and write in them.

**Talking points:** for each class, I'll ask you to hand in 1-2 pp. typed, single-spaced, focused on a single observation about the reading. What kind of observation? ONE of the following questions might get you started: If you were teaching the class, what's the one thing you'd make sure to talk about? What tensions or contradictions do you see? What connections to other works read (whether theory or contemporaneous with Woolf's own time, or works by her)? Try explaining an odd moment or a minor character or looking up an allusion. Or explore what the work seems to be saying about gender or sexuality. Search a word or concept in British Periodicals or *Times* (London) and relate to the text. At the end of the class, jot down a few notes about how the discussion has modified or amplified your thinking (if relevant) before handing in.

### **Presentations:**

I may assign brief (10-minute) presentations to students as relevant during the course of the semester. Definitely plan on the following two in addition to your paper presentation at the end:

Short presentation: 1910 project. Go to the Modernist Journals Project, click on journals that have been digitized by MJP, then in lower left, 1910 collection

<[http://dl.lib.brown.edu/mjp/render.php?id=1910collection&view=mjp\\_object](http://dl.lib.brown.edu/mjp/render.php?id=1910collection&view=mjp_object)>

Select a magazine published in the UK (*Strand*, *Lady's Realm*, *New Age* (available under Journals, before you get to 1910), *Review of Reviews*, *Weekly Tale-Teller*, *Wide World*, *Windsor Magazine*). Prepare a 5-minute presentation in which you: 1. Give a brief account of your magazine (editor, purpose, readership, political slant, content emphasis). 2. Describe one article/story you found particularly interesting in its treatment of gender/sexuality. Where relevant, relate the values reinforced by the story to other aspects of the magazine's content (including illustrations and ads).

Leading class discussion: Each student is responsible for introducing and leading discussion of a single text. Your presentation should include the following:

1. **Information about the text's composition and publication.** When was it composed and published? What biographical and sociohistorical issues might have influenced its composition and/or reception? What did Woolf say in her diaries or letters about the work? (10-15 min)
2. **The critical conversation:** Compile an annotated bibliography (MLA style) of 3-5 journal articles dealing with the assigned text in relation to gender and/or sexuality. Provide a brief (5-10 minute) oral presentation of what you see as the main areas of discussion/disagreement among these articles. If one article strikes you as particularly convincing or relevant, briefly present its argument. Distribute your annotated bib to class members. Annotations should be 3-5 sentences long and provide a substantive account of the authors' arguments. Select articles carefully: where possible go for important scholars in major publications.
3. **Come with 5-10 discussion questions.** These should be carefully thought-out so that they highlight what you see as the key themes and questions developed and posed by the text and the critics you've read about it. These questions will structure our discussion of the novel for the remainder of the hour.

Take 20 minutes maximum to present material in lecture format. After that, use your questions

to trigger discussion (and feel free to be experimental). Come see me AT LEAST ONE WEEK before your presentation to talk about your plans. Sometimes critical essays are difficult or make references to knowledge you may not have. I can help. It's up to you to get the knowledge you need to make an effective presentation to the class.

I will give you a written evaluation of your presentation in which I discuss: thoroughness (did you do all the assigned tasks?), clarity (was it organized effectively?), presentation (did you speak clearly, use hand-out, board effectively?), and thoughtfulness (did it show depth of understanding? did your questions stimulate useful discussion?). Anyone unhappy with a presentation grade will have the opportunity to do a second presentation later in the semester (if practical).

Essay (10-15 pp.) should grow out of some curiosity or insight that you develop during the semester in relation to one or more of the assigned texts. I'll start asking you about your ideas in early March; come see me at some point during the planning stages so that we can talk about your ideas. Your research paper could grow out of your presentation, but need not. Do decide on a topic early enough for you to get the sources you need: plan on using interlibrary loan in the course of your research.

Tentative syllabus

Tu Jan 10: introduction to course

Tu Jan 17: *The Voyage Out*, through chapter 13. Hand in talking point paper #1 (may relate magazine article to VO if relevant).

1910 project: come prepared to talk about your article/magazine.

Tues Jan 24: *The Voyage Out*, finish. TP#2. Presentation #1

Recommended: incest and VO (WebCT)

Tues Jan 31: "A Sketch of the Past" and "22 Hyde Park Gate" in *Moments of Being: Monday or Tuesday*. Presentation #2. TP #3 on *Monday or Tuesday*.

Recommended: "Old Bloomsbury" in *Moments of Being*; "Modern Fiction," in *Common Reader, First Series* (1925) (on line); discussion of DeSalvo (WebCT), feminism in "Mark" and Hogarth (on WebCT)

Tues, Feb 7: *Mrs Dalloway*. Presentation #3. TP#4

Recommended: Elizabeth Abel, "Narrative Structure(s) and Female Development: The Case of *Mrs Dalloway*," in *The Voyage In*. Ed. Abel and Marianne Hirsch (1983); Mrs D articles on webCT

Tues Feb 14: *To the Lighthouse*. Presentation #4. TP#5

Recommended if available: Bennett, Arnold, *Our Women: Chapters on the Sex-Discord* (1920) Brenda R. Silver, "Mothers, Daughters, Mrs. Ramsay: Reflections" *WSQ* 37 (Fall/Winter 2009): 259-74 (Mrs R over time, on WebCT)

Tues Feb 21: *Orlando*. Presentation #5, TP#6

Knopp, Sherron E. "If I Saw You Would You Kiss Me?" *PMLA* 103 (Jan 1988): 24-34.

Burns, Christy. "Re-Dressing Feminist Identities." *Twentieth Century Literature*. 40 (Autumn 1994): 342-64; Blair, Kirstie. "Gypsies and Lesbian Desire." *Twentieth Century Literature* 50 (Summer 2004): 141-66. Bisexuality in Woolf (WebCT).

Tues Feb 28: *A Room of One's Own*. Presentation #6, TP #7

Recommended: Jane Marcus. "Sapphisty: Narration as Lesbian Seduction in *A Room of One's Own*. *Virginia Woolf and the Languages of Patriarchy* (1987).

Tues March 6: *The Waves*. Presentation, TP#8

India and the British Empire in the late 1920s

Spring break

Tues March 20: *The Waves*. Presentation #7, TP#9

Tues March 27: *Between the Acts*. Presentation #8, TP#10

Tues Ap 3: *Three Guineas* (on line). Presentation #9, TP #11

Hand in paper proposal (2-3 pp. briefly presenting and developing your ideas about the text. Attach an 8-10 item working bibliography.)

Tues Ap 10: Selected short stories and theoretical readings, including Elaine Showalter from *A Literature of Their Own*, Adrienne Rich, "Compulsory Heterosexuality and Lesbian Existence," Nancy Chodorow, *The Reproduction of Mothering*, Carol Gilligan, *In a Different Voice*, Helene Cixous, "Laugh of the Medusa," Judith Butler, *Gender Trouble*, Kristeva, "Women's Time"

Tues Ap 17: Hand in 8-10 item annotated bibliography. Selected short stories and theoretical readings

Friday, Ap 20: Susan Bazargan Graduate Lecture: Gerald Graff

Tues Ap 24: presentations

Tues May 1: presentations. Hand in paper.

Below is a very selective collection of resources

#### I. On Woolf

Woolf: diaries and letters are on reserve in the library.

Black, Naomi. *Virginia Woolf as Feminist*

Briggs, Julia. *Virginia Woolf: An Inner Life*

Lee, Hermione. *Virginia Woolf*, on reserve in library

Majumdar, Robin. *Virginia Woolf: the Critical Heritage*, on reserve in library

Fernald, Ann. *Virginia Woolf: Feminism and the Reader*

#### II. On Modernism/Gender/Sexuality

Blau DuPlessis, Rachel. *Writing beyond the Ending* (1985)

Butler, Judith. *Gender Trouble* (1990)

Cixous, Helene. "Laugh of the Medusa" (1976)

Cooper, Helen M., Adrienne Auslander Munich, and Susan Merrill Squier, ed. *Arms and the Woman: War, Gender, and Literary Representation*. Chapel Hill: U of North Carolina P, 1989.

DeSalvo, Louise. *Virginia Woolf's First Voyage: A Novel in the Making* (1980)

---. *Virginia Woolf: The Impact of Childhood Sexual Abuse on her Life and Work* (1990)

Doan, Laura. *Fashioning Sapphism* (2001)

Felski, Rita. *The Gender of Modernity* (1995)

Garrity, Jane and Laura Doan, eds. *Sapphic Modernities* (2006)

Gilbert, Susan and Sandra Gubar. *The Madwoman in the Attic* (1979)

--*No Man's Land* (3 vols, 1987-94)

Hall, Lesley. "Uniting Science and Sensibility: Marie Stopes and the Narrative of Marriage in the 1920s." in *Rediscovering Forgotten Radicals: British Women Writers, 1889-1939*. ed. Angela Ingram and Daphne Patai.

Heilbrun, Carolyn. *Toward a Recognition of Androgyny* (1973)

Irigaray, Luce. *Speculum of the Other Woman* (1974)

Jackson, Margaret. *The Real Facts of Life: Feminism and the Politics of Sexuality c. 1850-1940*.

Jeffreys, Sheila. *The Spinster and her Enemies*.

Kristeva, Julia. *Desire in Language* (1980)

Moi, Toril. *Sexual/Textual Politics* (1985)

Rich, Adrienne. "Compulsory Heterosexuality and Lesbian Existence." In *Powers of Desire: The Politics of Sexuality*. Ed. Ann Snitow et al.

Scott, Bonnie Kime, *Refiguring Modernism* vol 1: The Women of 1928 (on Hall)

Showalter, Elaine. *A Literature of Their Own* (1977).

The library also has periodicals from the period:

Blackwood's (1902-)

Edinburgh Review (1900-)

Mind (on psychology and philosophy)

Times Literary Supplement (1902-)

Review of Reviews (1890-)

Nation and Athenaeum

Scrutiny



**English 5009****Michael Loudon****CH 3159****Studies in Nineteenth-Century American Literature:****Race and Religion in Nineteenth-Century America 1530-1800 R**

**Description:** We shall seek to define and to clarify what in the construction and intersection of race and religion in seminal texts from 19<sup>th</sup> C. America remains useful to us by speaking out of its own time and what remains provocative by speaking beyond its own time. Exploring the role aesthetic construction plays in both grounding the voice in and freeing it from its own time and place for our notions of race and religion, we shall begin with Nathaniel Hawthorne's *Scarlet Letter* and Frederick Douglass's *Narrative of...an American Slave...*, proceed to selected essays from Emerson, work carefully through selected essays from Thoreau juxtaposed with letters from John Brown, consider Harriet Jacobs *Incidents in the Life of a Slave Girl*, work extensively through Melville's *Moby Dick* and "Benito Cereno," examine John Brown as martyr and the responses to his execution by these writers, read Mark Twain's *Adventures of Huckleberry Finn* and *Pudd'nhead Wilson* and conclude with readings from Whitman's 1892 ("transcendental") edition of *Leaves of Grass*.

**Requirements and Grading:** Discussion (20%), short essay [4-5 pages] (20%), long essay [12-15 pages] and oral presentation (40%) and final essay examination (20%); or, grading by contract in some similar combination of writing and proposed projects.

**Format:** We'll proceed in seminar fashion, reading before class, raising questions and issues, exchanging perceptions, and arguing, modifying and, perhaps, changing our viewpoints as we play (seriously) with texts and ideas. Please feel free to express reservations as well as affirmations of the process as the seminar unfolds and defines itself.

**Texts:**

- Frederick Douglass, *Narrative of Frederick Douglass, An American Slave, Written by Himself*, ed. David W. Blight, 1845; Boston: St. Martin's/Bedford, 1993.
- Nathaniel Hawthorne, *The Scarlet Letter* (1850). Case Studies in Contemporary Criticism, ed. Ross C. Murfin. Boston: St. Martin's/Bedford, 1991.
- Harriet Jacobs, *Incidents in the Life of a Slave Girl*, ed. Nellie Y. McKay and Francis S. Foster, 1861 as Linda Brent; NY: Norton Critical Edition, 2001.
- Herman Melville, *Moby-Dick*, ed. Harrison Hayford and Hershel Parker, 2<sup>nd</sup> ed, 1851; NY: Norton Critical Edition, 2001.
- Herman Melville, *Benito Cereno* in *Billy Budd, Sailor and Other Stories*, 1855 [in *The Piazza Tales*, 1856]; NY: Bantam Classics, 1986.
- Mark Twain, *Adventures of Huckleberry Finn: A Case Study in Critical Controversy*, ed. Gerald Graff and James Phelan, 1885; Boston: St. Martin's/Bedford, 1995.
- Mark Twain, *Pudd'nhead Wilson and Those Extraordinary Twins*, 2<sup>nd</sup> ed. Sidney E. Berger, 1894; NY: Norton Critical Edition, 2005.
- Walt Whitman, *Leaves of Grass and Other Writings*, ed. Michael Moon, 2<sup>nd</sup> (revised and expanded) ed, 1892; NY: Norton Critical Edition, 2002.



**Handouts:**

[A] John Brown, "Last Address...to the Virginia Court, November 2, 1859," (132-133) and "Prison Letters, October 21-December 2," (134-159)

[B] Responses: Douglass (198-210), Emerson and Thoreau (219-235), Melville and Whitman (246-251) from

Zoe Trodd and John Stauffer, ed., *Meteor of War: The John Brown Story*, Naugatuck, CT: Brandywine, 2004.

[C] Henry David Thoreau, "Life Without Principle," *Atlantic Monthly*, 1863

[D] Ralph Waldo Emerson, "An Address" (1838)[69-81], "Spiritual Laws" (1841)[150-162] and "The Over-Soul" (1841)[163-174] and

[E] "An Address ...on...the Emancipation of the Negroes in the British West Indies" (1844) [348-359] and "Address ...on the Fugitive Slave Law" (1851)[359-372]

from

*Emerson's Prose and Poetry*, ed. Joel Porte and Sandra Morris, NY: Norton Critical Edition, 2001.

**Video:**

*Into the Deep: America, Whaling & the World*, Dir. Ric Burns (DVD/PBS/120 min) 2010 (personal copy)

**English 5009 Section 001**

**Michael Loudon**

**CH 3159**

**Studies in Nineteenth-Century American Literature:**

**Race and Religion in Nineteenth-Century America 1530-1800 R**

**Course Syllabus:**

**January**

R 12: Course introduction/initial queries and premises:

R 19: Working definitions and premises: come prepared to share your definitions, stipulations, premises and sources on *race* and *religion*—**bring a one-page response** (to evoke discussion) to be distributed to seminar participants (bring ten copies or email an electronic version to me by 1 pm).

Nathaniel Hawthorne, *The Scarlet Letter* (1850). Case Studies in Contemporary Criticism. Ed. Ross C. Murfin. Boston: St. Martin's/Bedford, 1991.

**Discussion leaders: Kristin Runyon**

R 26: Frederick Douglass, *Narrative of Frederick Douglass, An American Slave, Written by Himself*, ed. David W. Blight, Boston: St. Martin's/Bedford, 1993.

**Discussion leaders: Leslie Sweet**

**February**

R 2: Ralph Waldo Emerson, "An Address" (1838)[69-81], "Spiritual Laws" (1841)[150-162] and "The Over-Soul" (1841)[163-174] in *Emerson's Prose and Poetry*, ed. Joel Porte and Sandra Morris, NY: Norton Critical Edition, 2001.

**[Handout D]**

**Discussion leaders: Peter Speerbrecker and Scott May**

R 9: *Into the Deep: America, Whaling & the World*, Dir. Ric Burns (DVD/PBS/120 min) 2010

R 16: Herman Melville, *Moby-Dick* (1851)

**Discussion leaders:**

R 23: (continued)

**Discussion leaders: Jennifer Grindstaff**

**March**

R 1: (continued)

**Discussion leaders:**

R 8: Herman Melville, *Benito Cereno* (1855; in *The Piazza Tales*, 1856) in

**Discussion leaders: Peter Speerbrecker**

Spring Break (March 12-16)

**March**

R 22: [A] John Brown, "Last Address...to the Virginia Court, November 2, 1859," (132-133) and "Prison Letters, October 21-December 2," (134-159)

**Discussion leader: Peter Speerbrecker**

[B] Responses: Douglass (198-210), Emerson and Thoreau (219-235), Melville and Whitman (246-251)

**Discussion leaders: Leslie Sweet** (Douglass and Emerson), **Scott May** (Thoreau) and **Kristin Runyon** (Melville and Whitman)

from Zoe Trodd and John Stauffer, ed., *Meteor of War: The John Brown Story*, Naugatuck, CT: Brandywine, 2004.

[E] "An Address ...on...the Emancipation of the Negroes in the British West Indies" (1844) [348-359]

**Discussion leader: Jennifer Grindstaff**

and "Address ...on the Fugitive Slave Law" (1851) [359-372]

**Discussion leader: Natalie Doehring**

from *Emerson's Prose and Poetry*, ed. Joel Porte and Sandra Morris, NY: Norton Critical Edition, 2001.

R 29: Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861 as Linda Brent)

**Discussion leaders: Leslie Sweet**

**April**

R 5: [C] Henry David Thoreau, "Life Without Principle," *Atlantic Monthly*, 1863

**Discussion leader: Natalie Doehring and Scott May**

Mark Twain, *Adventures of Huckleberry Finn* (1885)

**Discussion leader: Kristin Runyon**

R 12: (continued)

**Discussion leaders:**

R 19: Mark Twain, *Pudd'nhead Wilson and Those Extraordinary Twins* (1894)

**Discussion leaders: Jennifer Grindstaff, Peter Speerbrecker**

R 26: Walt Whitman, *Leaves of Grass and Other Writings*, ed. Michael Moon, 2<sup>nd</sup> (revised and expanded) ed, Norton Critical Edition, 2002. ("Song of Myself" and possibly other selections TBA)

**May 3, Thursday, 5:15-7:15 pm (or, by consent, 3-5 pm)**

(Final examination period—keep it available for presentations, but we'll not specify its use, if any, until later in the term.)

I encourage seminar participants to offer suggestions, privately or in class, for improving your experience in the seminar, reporting on the pace of the readings and the nature of discussions or any other matters that might make a more useful, stimulating experience for all of us.

English 5000 / Spring 2012

# Introduction to Methods and Issues in English Studies

Prof. Angela Vietto  
Office: 3345 Coleman Hall  
217-549-3203 (cell)

Office hours:  
M 2-4, TR 2-3:15 and by appointment

English studies is not a single thing: from traditional areas like literary studies, rhetoric and composition, linguistics, and creative writing to newer fields such as new media, digital humanities, and neuroscience-inflected literary study, any area of study that takes literature and language as its central subject is claimed by English studies.

This course, then, might seem to be impossible: how can a single course introduce you to the methods and issues in all these areas?

On one hand, the answer is that naturally, no single course can do this. However, no matter how disconnected the various fields of English studies might at first seem to be, in fact they do share certain core values, genres of writing, and methods. The overlap among the various fields is the reason that our curriculum asks students in all tracks to share a core of literary studies. The goal of this course is to develop your familiarity with these values and genres and your skill in using these methods and writing in these genres.

*Values:* Language matters. The details of anything built out of language are significant. Genres, and the ways in which writers conform to or resist generic conventions, matter. Language, writing, and genre matter, at least in part, because the conversation among human beings, both within and across historical epochs, is an essential component of human society.

*Genres:* Proposals (for conferences, theses, exams, grants); literature review (this is really a subgenre, but it appears in many places: theses, introductions to creative theses, conference papers, seminar papers, articles); arguments of various lengths (conference papers, 9-10 pages; seminar papers/articles, 15-30).

*Methods:* Textual analysis (close reading); secondary research and analysis of secondary materials; archival research. (The specific comp-rhet/professional writing methods involving human subjects are not covered in this course, but are covered in that track's curriculum.)

## **Texts from TRS**

William Godwin, *Caleb Williams* (1794)  
Charles Brockden Brown, *Arthur Mervyn* (1799)  
Leonora Sansay, *Secret History; or, The Horrors of Santo Domingo* (1808)  
Jane Austen, *Northanger Abbey* (1818)  
Manning, *Transatlantic Literary Studies*  
Mikics, *A New Handbook of Literary Terms*

## **WebCT**

Course handouts and PDFs of many articles we will read in common will be saved in our WebCT space, along with other materials that you might need. I will also make your grades available in WebCT.

## **Information for students with disabilities**

If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.

## **Assignments and Grading**

Assignment	Weight	Final Grading Scale	
Short writings/homework assignments	15%	93-100	A
Seminar participation	15%	85-92	B
Annotated bibliography	10%	77-84	C
Literature review	10%	76-69	D
Seminar paper--drafts	10%	68 and below	F
Seminar paper	20%		
Mock thesis proposal	10%		
Final exam	10%		

**Seminar participation:** The expectations for graduate student participation in a seminar are substantially different than the expectations for undergraduate class participation. We will discuss these expectations and how to prepare for them in class on the first day, but suffice it here to say that the idea of a seminar is that each member of the group is contributing to the education of his/her peers, so you should come to class as prepared as if you were going to be required to lead the class yourself. In addition, we expect that graduate students are devoted to their studies and that absences will be extremely rare.

**Annotated bib, literature review, seminar paper:** These assignments will build on one another, focusing on a topic of your choice that is related to at least one of the literary works or authors we will read together. Those in the rhetoric and composition or professional writing track should be aware that two of our authors (Godwin and Brown) wrote significant nonfiction rhetorical works, and I will be happy to help you explore topics related to these. For the creative writers among us, I encourage you to consider topics that might be of particular interest to writers, including theoretical and/or historical consideration of the nature of authorship, historical studies of the publishing industry, or stylistic/generic analysis of one or more of the works we read. More details on all four of these assignments will be forthcoming.

**Mock thesis proposal:** This *may* be on the same topic as your conference paper and seminar paper, but if you prefer, you may work with any topic at all (if, for example, you already have an idea for a thesis project and you wish to do a dry run of your prospectus with this assignment, you certainly may). On the other hand, this is not “the real thing,” and you needn’t fear that you must find your thesis committee this semester. The idea is simply to develop a strong sense of the genre so that you will feel ready and able to tackle this project when the time comes.

**Final exam:** The final exam will cover relevant vocabulary, critical concepts, and generic conventions studied in the course, as well as providing a question based on our literary readings that models the type of question asked at a thesis defense or on a written master’s exam.

**The Fine Print—The English Department’s statement on plagiarism:** “Any teacher who discovers an act of plagiarism—‘The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work’ (*Random House Dictionary of the English Language*)—has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Office of Student Standards.”

## Overview

**Please note:** This is not a detailed reading schedule; a complete schedule, including titles of critical articles to be read on days devoted to topics in criticism, will be available in WebCT by the second week of the semester and will also be distributed in class at our second meeting on Jan. 23.

- JAN 9 Introductions: You, me, the course, the M.A. program, the profession, seminar participation, the relations among the various areas of English studies, etc., etc.
- JAN 16 No class (M. L. King Birthday observed); individual conferences during the week (please read at least Book I of *Caleb Williams* [pp. 53–175] and bring your notes)
- JAN 23 *Caleb Williams*
- JAN 30 *Arthur Mervyn*
- FEB 6 *Secret History*; Overview of criticism and intro to historical/cultural criticism. Bondhus, “An Outlandish, Foreign-Made Englishman”; Roberts, “Gothic Enlightenment” and Dillon “The Secret History of the Early American Novel.”
- FEB 13 *Northanger Abbey*; More types of criticism (narrative: Anderson, “I will unfold a tale--”, Woertendyke, “Romance to Novel” and Cohen “Jane Austen’s Rejection of Rousseau”)
- FEB 20 Archival work: Physical archives and digital archives (Bailey, “Extraordinary and Dangerous Powers,” Waterman, “Mervyn’s Medical Repository,” Kickel, “General Tilney’s Timely Approach”)
- FEB 27 Biographical criticism (either *William Godwin* by Peter Marshall or *Jane Austen, A Family Record* by Dierdre Le Faye)
- MAR 5 The legacy of high theory (reading TBA); working bibliography due
- MAR 12 No class (Spring Break)
- MAR 19 Annotated bibliography due
- MAR 26 Literature review and seminar paper proposal due
- APR 2 Partial draft due (at least 5 pages + works cited - annotations); Current trends and themes in the field
- APR 9 Longer draft due (at least 10 pages of text)
- APR 16 Complete draft due (15-20 pages + works cited)
- APR 23 Final version of seminar-length paper due
- APR 30 (exam week) Mock thesis proposal due; Final exam